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*My Grandmother.*  
*A. MUSICAL ENTERTAINMENT.*

as Performed at the

*Theatres Royal Hay-Market & Drury Lane;*

*The MUSIC COMPOSED by*

*STEPHEN STORACE.*

*Entered at Stationers Hall.*

LONDON.

*Price 7*

*(Printed for & sold by J. DALE, at his Music & Instrument Warehouses,  
No. 10, Cornhill, & No. 22, Oxford Street, facing Hammer Square.*

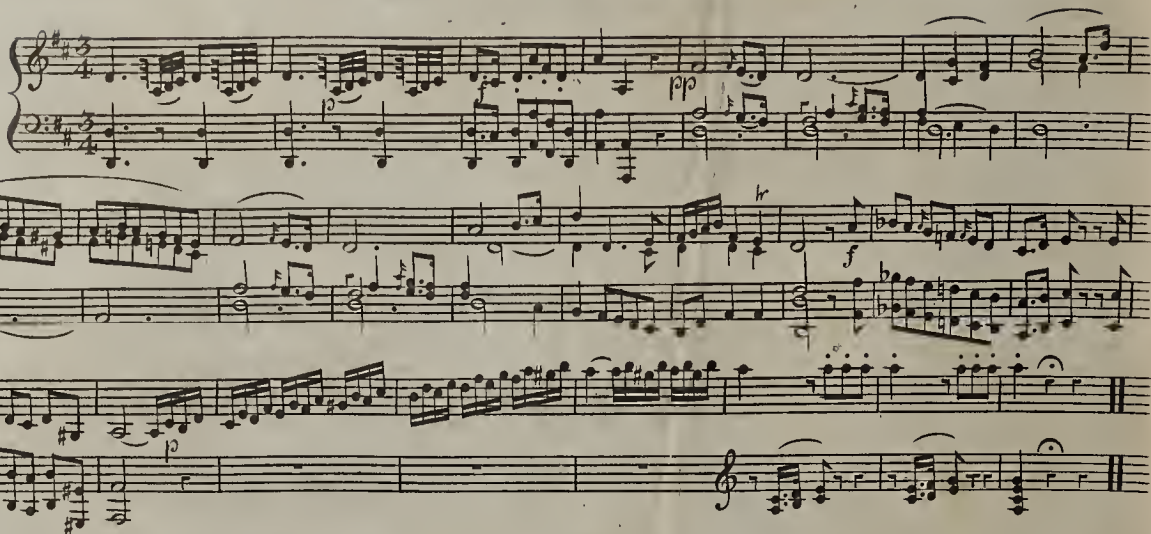






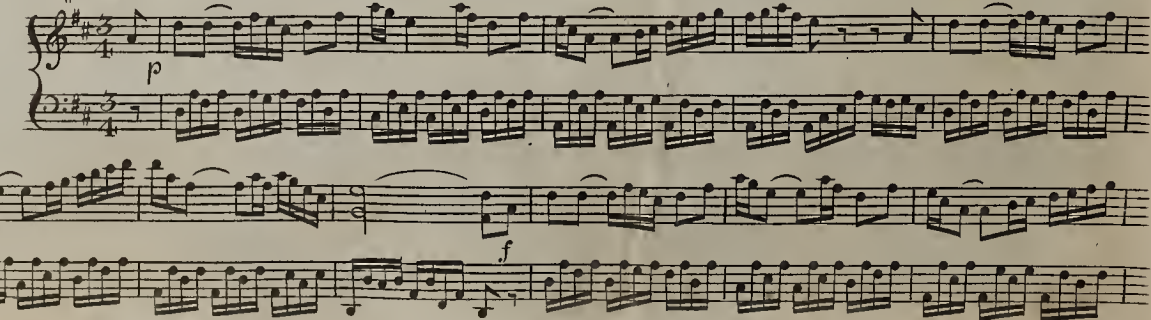
## OVERTURE to MY GRANDMOTHER

Larghetto



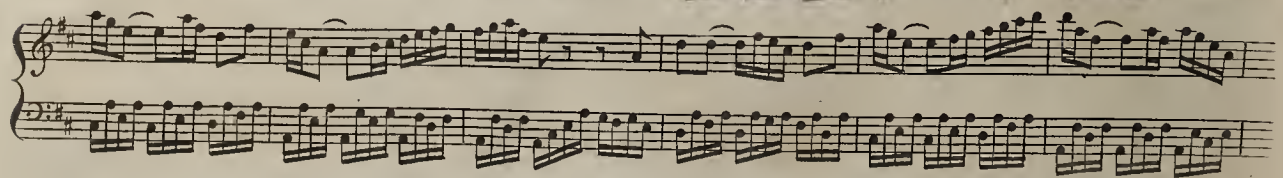
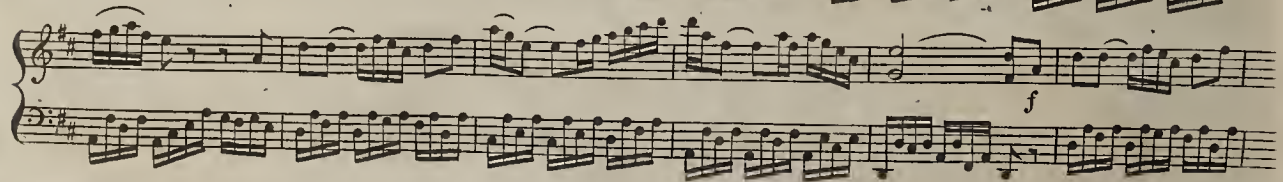
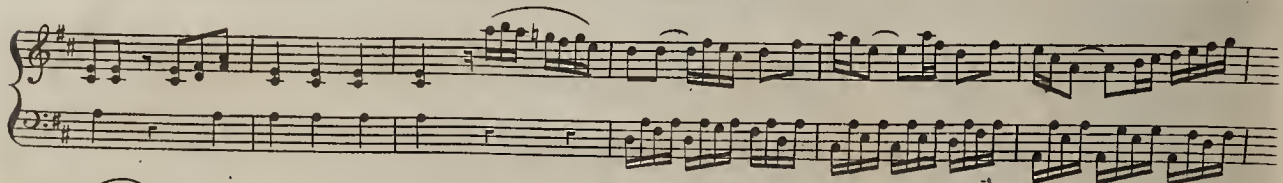
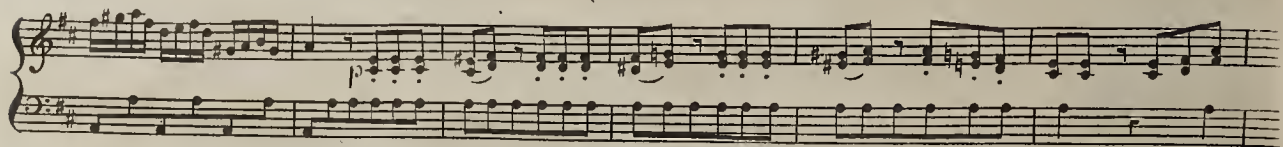
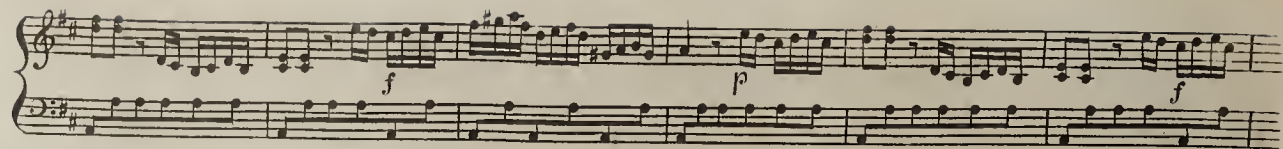
Polonefe

Allegretto



The image shows a musical score for an overture. It is divided into two main sections. The first section is marked 'Larghetto' and consists of three staves of music. The first two staves are grand staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a single treble clef staff. The second section is marked 'Polonefe' and 'Allegretto' and consists of two staves of music. The first staff is a grand staff with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a single treble clef staff. The music is written in a classical style with various musical notations including notes, rests, and dynamic markings.

This page of musical notation, page 5, contains six systems of grand staves. The music is written in G major (one sharp) and 2/4 time. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Slurs are used to group phrases. Dynamic markings include 'p' (piano) and 'f' (forte). The first system begins with a treble clef and a key signature of one sharp. The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a treble clef and a key signature of one sharp.



A handwritten musical score on five systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system begins with a treble clef staff containing a half note G4, followed by a series of eighth and sixteenth notes. The bass clef staff contains a half note G3, followed by a series of eighth and sixteenth notes. The first system ends with a forte (*f*) dynamic marking.

The second system continues the melodic lines in both staves, featuring more complex rhythmic patterns and accidentals. It ends with a piano (*p*) dynamic marking.

The third system shows a continuation of the melodic development, with the bass clef staff featuring more complex rhythmic patterns and accidentals.

The fourth system features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a series of eighth and sixteenth notes. The fourth system ends with a piano (*p*) dynamic marking.

The fifth system features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a series of eighth and sixteenth notes. The fifth system ends with a piano (*p*) dynamic marking.

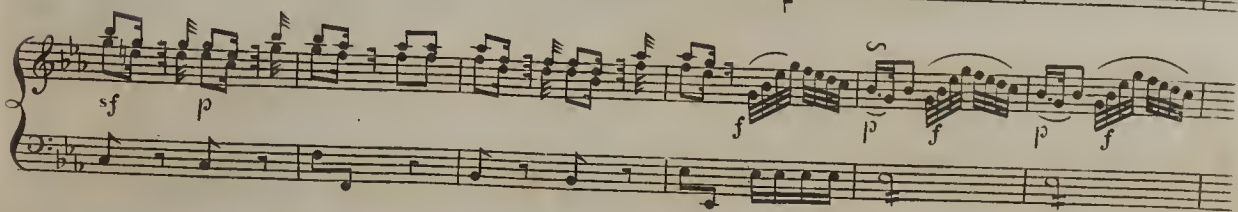
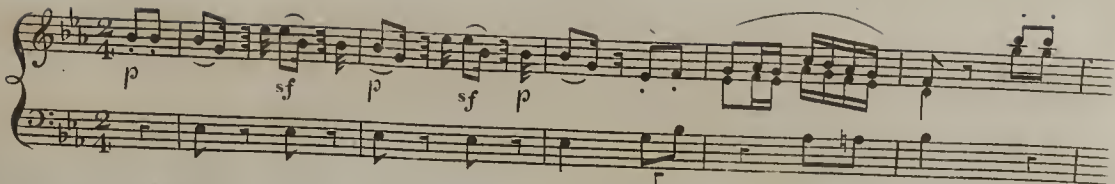


This page of musical notation, numbered 6, contains six systems of music. Each system consists of a piano (piano) part and a violin (violin) part. The piano parts are written in a highly rhythmic style, often using triplets and sixteenth notes. The violin parts are more melodic, with some sections marked 'f' (forte) and 'p' (piano). The music is in G major and 2/4 time. The piano parts are written in a highly rhythmic style, often using triplets and sixteenth notes. The violin parts are more melodic, with some sections marked 'f' (forte) and 'p' (piano). The music is in G major and 2/4 time.

Sung by Sig<sup>ra</sup> Storace

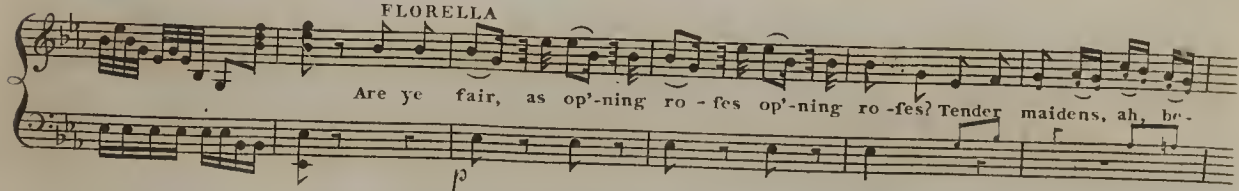
7

Andante

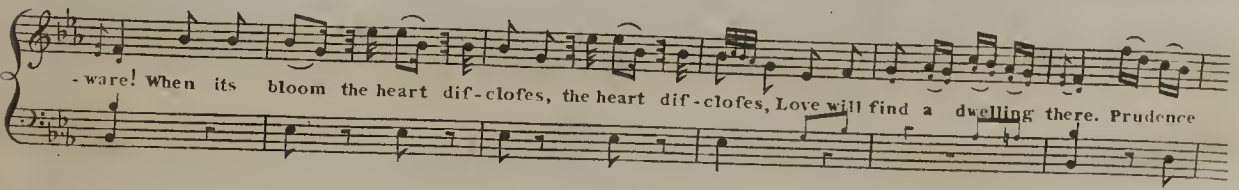


FLORELLA

Are ye fair, as op'-ning ro - ses op'-ning ro - ses? Tender maidens, ah, be-



-ware! When its bloom the heart dif-clofes, the heart dif-clofes, Love will find a dwelling there. Prudence



then in vain op - - poses; Youth is never wise as fair, *sf* tender maidens,

ah, be - - ware! Prudence then in vain op - - poses; Youth is never wise as fair no no no no no is

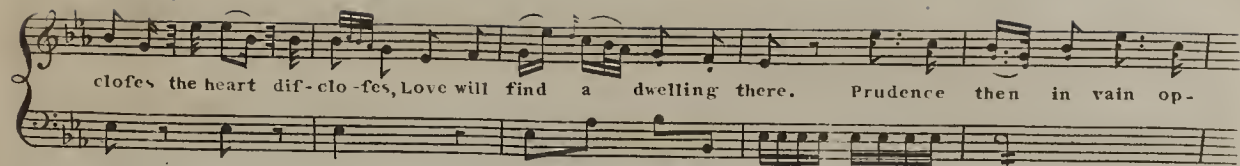
*f* *p* *sf*

ne - ver wife as fair no no no no no no is ne - ver wife as fair. Are ye fair as op' - - ning

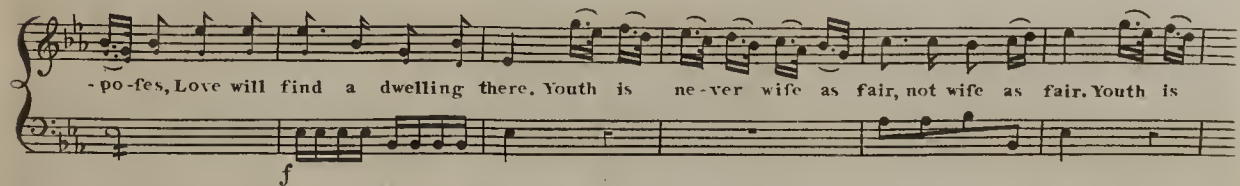
*sf* *sf* *p*

roses? as op' - - ning ro - - ses? Tender maidens, ah, be - - ware! When its bloom the heart dif -



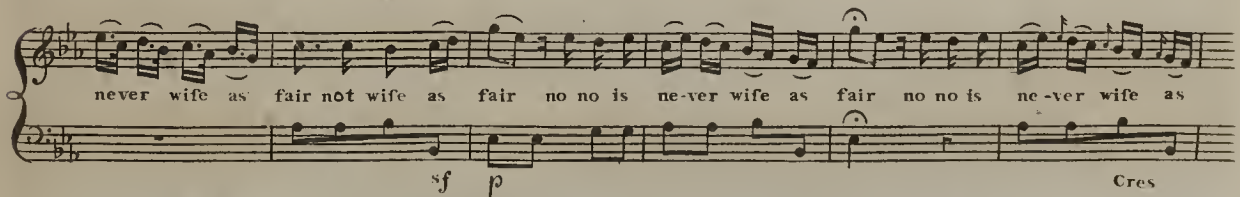


clofes the heart dif-clo-fes, Love will find a dwelling there. Prudence then in vain op-



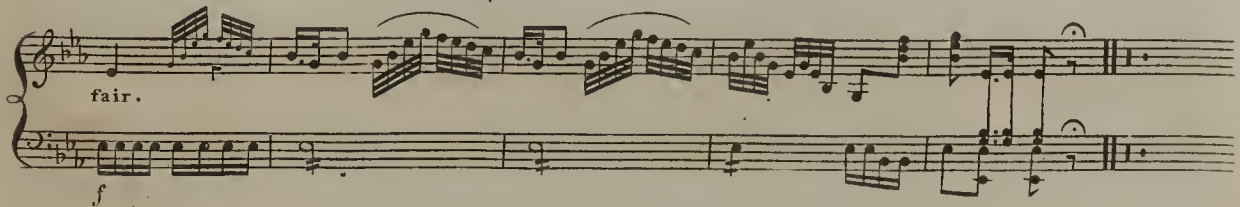
-po-fes, Love will find a dwelling there. Youth is ne-ver wife as fair, not wife as fair. Youth is

*f*



never wife as fair not wife as fair no no is ne-ver wife as fair no no is ne-ver wife as

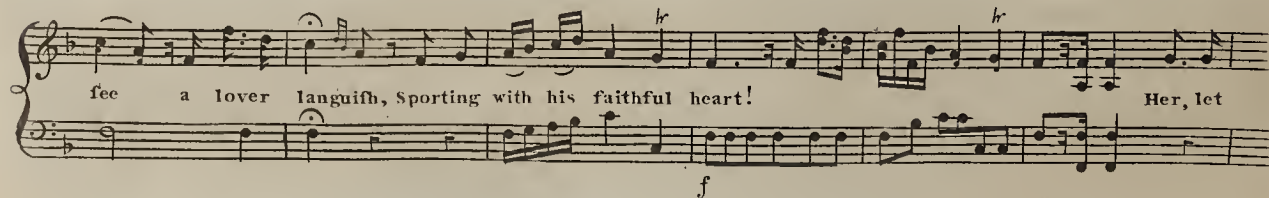
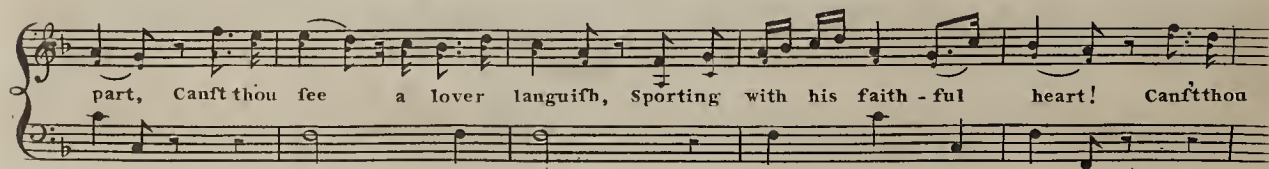
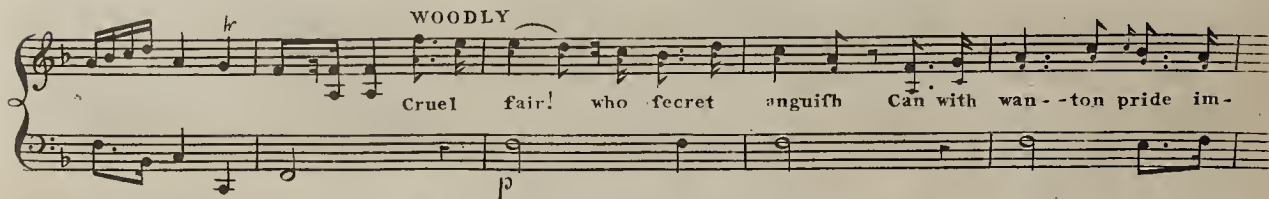
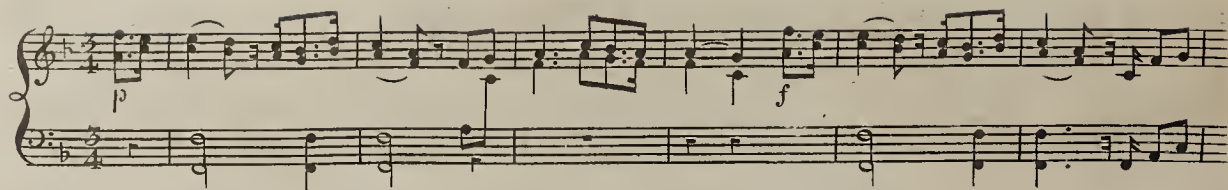
*sf* *p* *Cres*



fair.

*f*

Sung by Mr. Sedgwick



ev'-ry beauteous maiden, Her, let ev'-ry constant swain, With her Woodly's fate up-braiding, Banish

*f*

from the smiling plain. Cruel fair! who secrete anguish Can with wan-ton pride im-

*p*

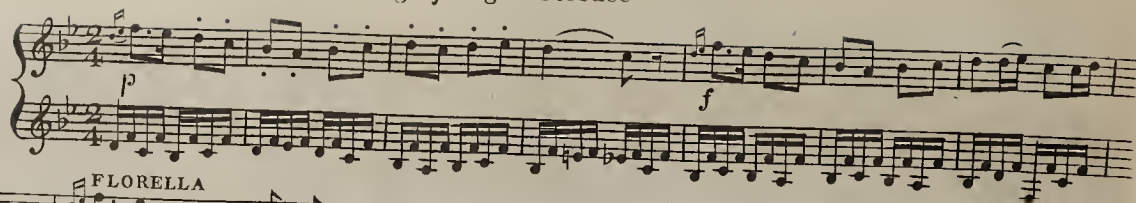
part, Canst thou see a lo-ver languish, Sporting with his faith-ful heart! Canst thou

see a lover languish Sporting with his faithful heart.

*f*

Sung by Sig<sup>ra</sup> Storace

Allegretto



## FLORELLA

On the lightly sportive wing At pleasure's call we fly; Hark! they dance, they play, they sing, In

merry merry re-vel-ry.

Hark! the tabor's lively beat, Hark! the flute's in numbers sweet, Fill the night

With de-light at the Masquer-ade.

Hark! the tabor's lively beat, Hark! the flute's in numbers sweet,

Fill the night With delight at the Masquer-ade.

## Grazioso

Be - - neath this mask what tender woes We

soft - - ly hear re - veal'd, Se - cure, that, while the bosom glows, Our blush - es lie con - ceal'd! Se -

cure, that, while the bosom glows, our blushes lie con - - ceal'd! Let the grave ones warn us

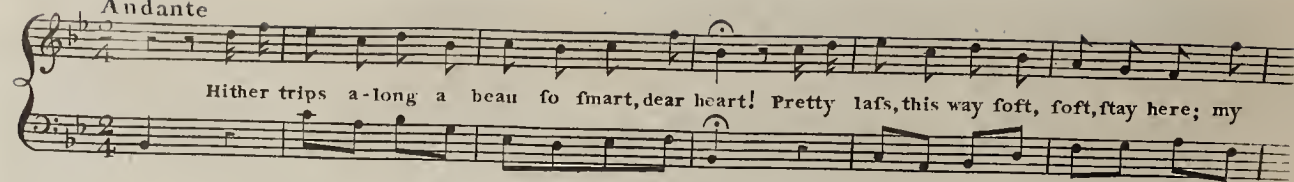
as they may, Of e - ve - ry harmlefs joy a - - fraid, While we're young and we're gay, Let us frolick and

play At the Mas - quer - - ade. While we're young and we're gay, let us frolick and play At the

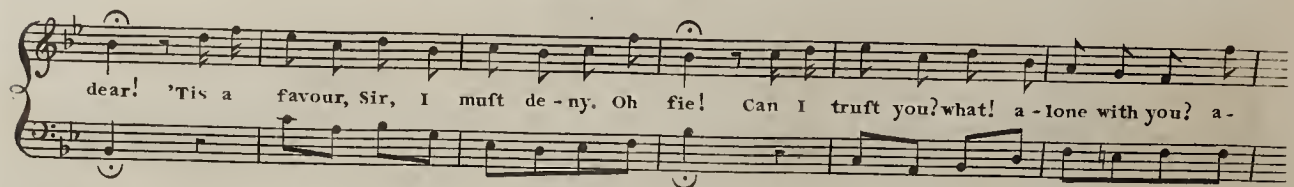
Mas - quer - - ade



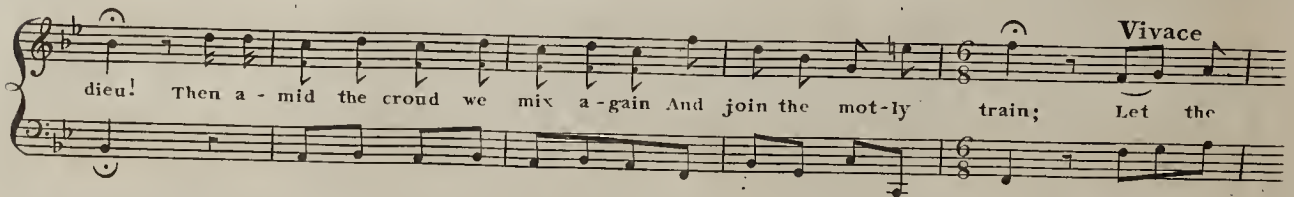
## Andante



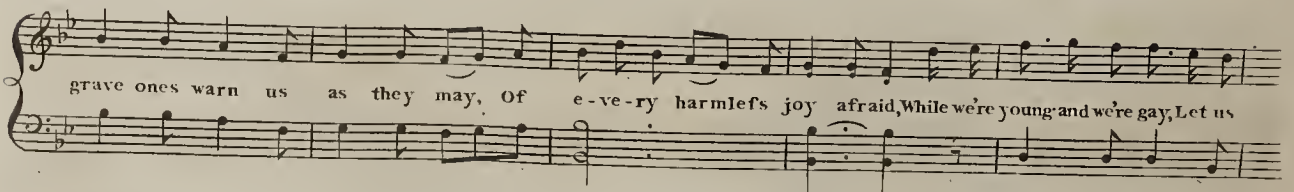
Hither trips a-long a beau fo smart, dear heart! Pretty lasfs, this way soft, soft, stay here; my



dear! 'Tis a favour, Sir, I must de-ny, Oh fie! Can I trust you? what! a-lone with you? a-



dieu! Then a-mid the croud we mix a-gain And join the mot-ly train; Let the



grave ones warn us as they may, Of e-ve-ry harmlefs joy afraid, While we're young and we're gay, Let us

frolick and play at the Mas- - quer - - ade. While we're young and we're gay, Let us frolick and play At the

Masquerade. Let the grave ones warn us as they may, Of e-ve-ry harmless

joy a - fraid, While we're young and we're gay, Let us frolick and play, At the Mas- - quer - - ade. . . the

Mas- - quer - - ade . . . the Mas- - quer - - ade.

Sung by Mr. Bannister Jun<sup>r</sup>.

Andantino

VAPOUR

Ah, me! I am

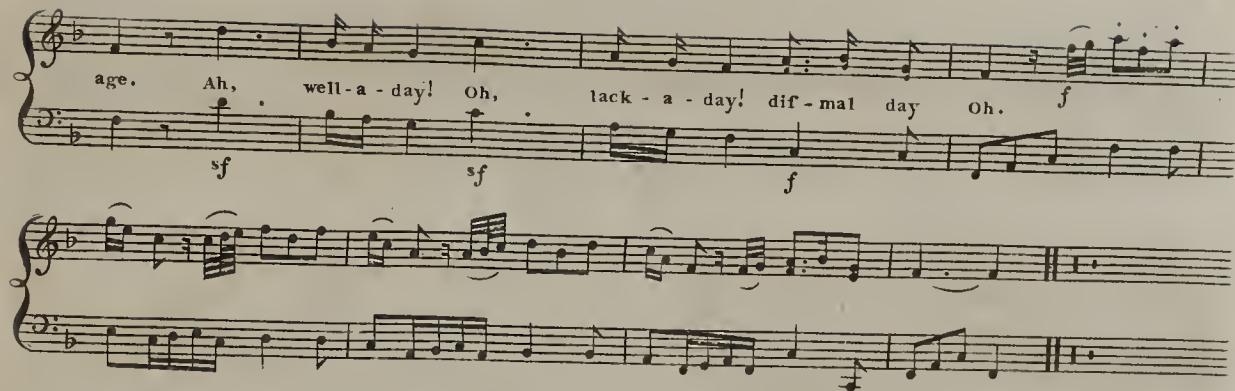
lost and for-lorn! No hope can my anguish af-fuage; For, a-las! long be-fore I was

born, My fair one had died of old age! Ah, lack-a-day! Oh, well-a-day! well-a-day!

lack-a-day! For, a-las! long be-fore I was born, My fair one had died of old

*sf* *mf* *p* *sf* *sf*





Why, Time, shouldst thou be so uncouth.  
 Why wither her beauties divine.  
 Why rob her of every tooth,  
 Before I had cut one of mine.  
 Ah well-a-day! &c.

At night, to her tomb I'll repair,  
 To Echo my sorrows impart;  
 Cut a lock of her lovely grey hair,  
 And the ringlet shall twine on my heart.  
 Ah, well-a-day. &c!

Sung by M<sup>rs</sup> Bland

Andante

Grazioso

Full twenty times you've

heard my mind, You're not the man I hope to find, Or can for life ap-prove; or can for life ap-

-prove; You're not the man I hope to find, or can for life ap-prove; In

spite of all that you can say, I'm still inclin'd to an-swer nay, And ne-ver think of

love and never think of love In spite of all that you can say I'm  
 still in-clin'd to an-swer nay and never think of love ne'er think of love ne'er think of  
 love and ne-ver think of love.

Give o'er your teasing, 'tis in vain;  
 From me your suit will nothing gain,  
     My will you'll never move;  
 When I resign my hand and heart,  
 I'll have a lad gay, brisk and smart,  
     Or never think of love.

TRIO . Sung by M<sup>r</sup> Sedgwick M<sup>rs</sup> Bland and Signora Storace .

**FLORELLA**

**CHARLOTTE**

**WOODLY**

*Andantino*

*pp* Ah! be-lieve these plaintive sighs, un-*ceasing*

Ah! for-bear these plaintive sighs, un-*ceasing*

Ah! be-lieve these plaintive sighs, un-*ceasing*

*pp*

still, when you ap-pear! Tell not me, you can def-pise a constant heart and vows sin-*cere*; a constant

still, when I ap-pear! Tell not me, that I def-pise a constant heart and vows sin-*cere*; a constant

still, when you ap-pear! Tell not me, you can def-pise a constant heart and vows sin-*cere*; a constant

*sf* *sf* *f*

heart and vows sin-*cere*; Ah! believe these plaintive sighs, un-*ceasing* still, when you ap-pear! Tell not

heart and vows sin-*cere*; Ah! for-bear these plaintive sighs, un-*ceasing* still, when I ap-pear! Tell not

heart and vows sin-*cere*; Ah! believe these plaintive sighs, un-*ceasing* still, when you ap-pear! Tell not

*pp*

me, you can def-pise a constant heart and vows fin-cere; a constant heart and vows sincere; Faith, in  
 me, that I def-pise a constant heart and vows fin-cere; a constant heart and vows fin-cere; Faith, in  
 me, you can def-pise a constant heart and vows fin-cere; a constant heart and vows fin-cere; Faith, in

*s.f* *s.f* *f* *pp*

native co-lours shewn, Wins at length our yielding heart; Pleas'd, an equal flame we own, pleas'd an e-qual  
 native co-lours shewn, Wins at length our yielding heart; Pleas'd, an equal flame we own, pleas'd an e-qual  
 native colours shewn, Wins at length our yielding heart; Pleas'd, an equal flame we own, pleas'd an e-qual

*s.f* *cres*

joy im-part, pleas'd an equal joy impart. Ah! believe these plaintive sighs, unceasing still, when you ap-pear! Tell not  
 joy im-part, pleas'd an equal joy impart. Ah! forbear these plaintive sighs, unceasing still, when I ap-pear! Tell not  
 joy im-part, pleas'd an equal joy impart. Ah! believe these plaintive sighs, unceasing still, when you ap-pear! Tell not

*f* *pp*



me, you can def. - pise a constant heart and vows fin. cere; tell not me, you can despise you

me, that I def. - pise a constant heart and vows fin. cere; tell not me, that I despise tell not

me, you can def. - pise a constant heart and vows fin. cere; tell not me, you can def.

can - - - def. - pise a constant heart and vows fin. cere; a constant heart . . . a constant

me that I def. - pise a constant heart and vows fin. cere; a constant heart . . . a constant

- pise you can def. - pise a constant heart and vows fin. cere; a constant heart . . . a constant

heart a constant heart and vows sincere; and vows sincere; and vows sincere.

heart a constant heart and vows fin. cere; and vows sincere; and vows sincere.

heart a constant heart and vows fin. cere; and vows sincere; and vows sincere.

*f* *p* *fmo*

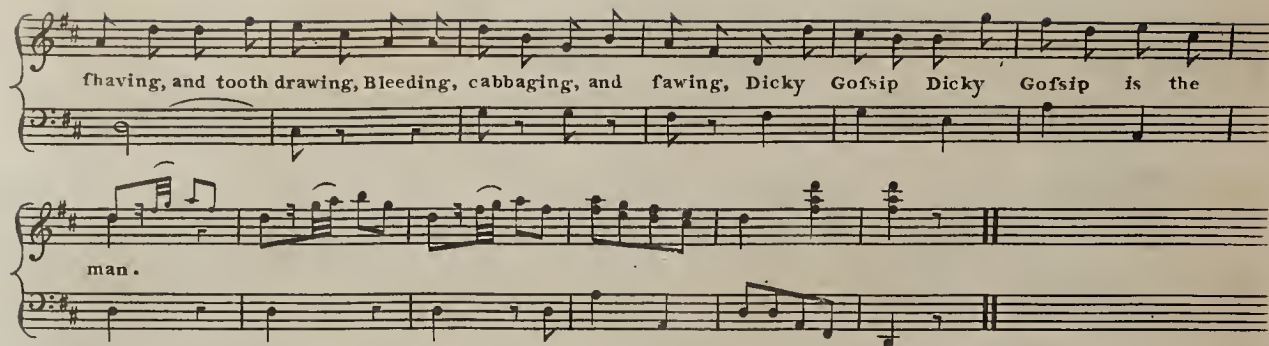
Sung by Mr. Suett

23

**Allegretto** **GOSSIP**

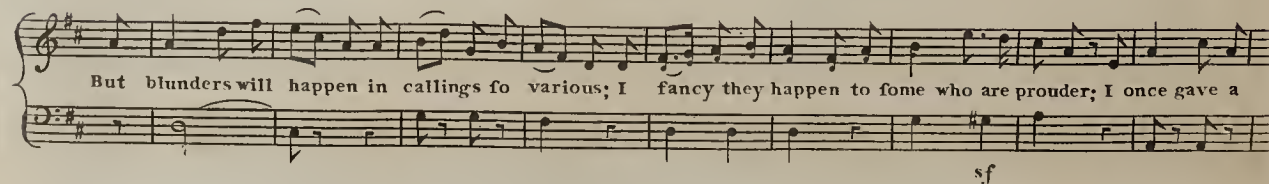
*p* *f* *f* *sf* *f* *p*

When I was a  
youn-ker, I firft was apprentic'd Un - to a gay barber, fo dapper and airy; I next was a carpenter,  
then turn'd a dentift, Then taylor, good Lord! then an a - pothe - cary, then an a - pothe - cary.  
But for this trade or that, Why they all come as pat they all come as pat as they can; - - For



fhaving, and tooth drawing, Bleeding, cabbaging, and fawing, Dicky Gofsip Dicky Gofsip is the  
man.

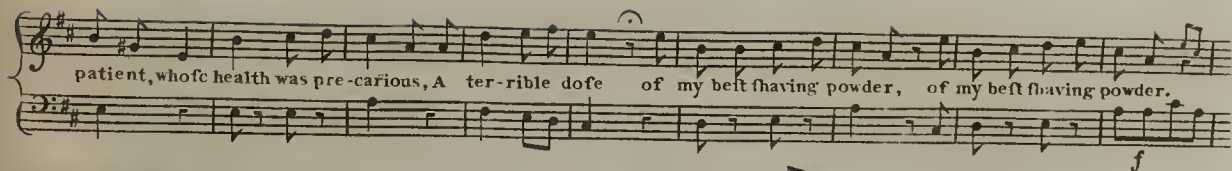
Tho' taylor and dentift but aukwardly tether,  
In both the vocations I ftil have my favings;  
And two of my trades couple rarely together,  
For barber and carpenter both deal in fhavings.  
So for this trade or that,  
Why they all come as pat, &c.



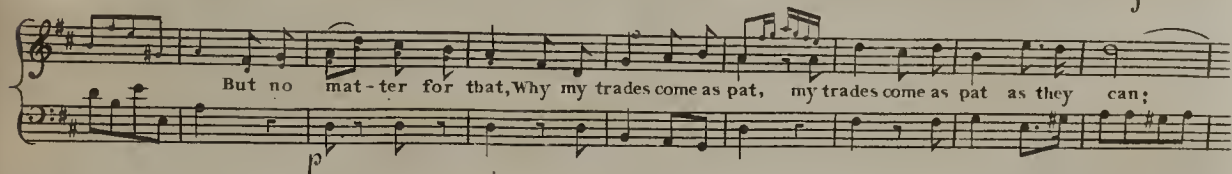
But blunders will happen in callings fo various; I fancy they happen to fome who are prouder; I once gave a

*sf*

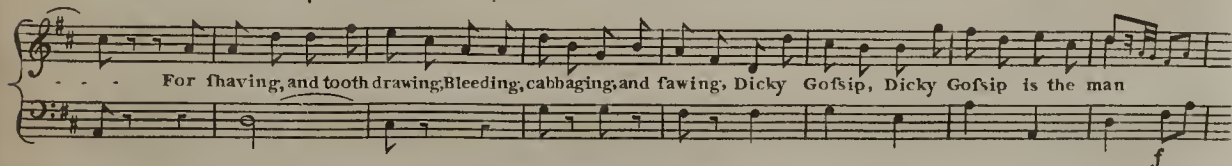




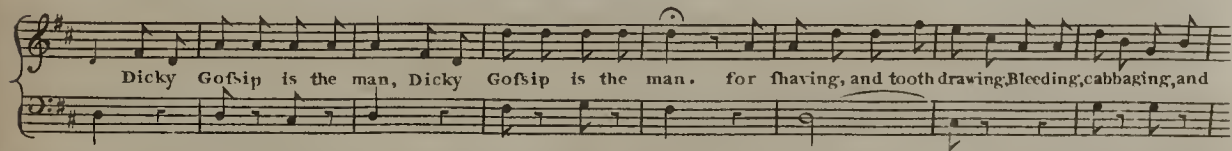
patient, whose health was pre-carious, A ter-rible dose of my best shaving powder, of my best shaving powder.



But no mat-ter for that, Why my trades come as pat, my trades come as pat as they can;



For shaving, and tooth drawing, Bleeding, cabbaging, and fawing, Dicky Gofsip, Dicky Gofsip is the man



Dicky Gofsip is the man, Dicky Gofsip is the man. for shaving, and tooth drawing, Bleeding, cabbaging, and



fawing Dicky Gofsip Dicky Gofsip is the man.

## Sung by Signora Storace

ELORELLA

Andantino

Say, how can words a pas-sion feign, Where love ne'er taught to lan-guish.

Or, when we own the ty-rant's reign, What art can veil our an-guish, what art can veil our

an-guish, The God of Love a like dis-dains To lend his form, or wear our chains, to

lend his form, or wear our chains.

**FLORELLA**

*Allegretto*

*f*

*p*

Tho' now betroth'd in early life, I died in days of

**WOODLY**

yore, And hap- py you, will take to wife A Grandam of fourscore. When blest with Char-lotte's hand and love, We'll

kiss till we grow old, May she in time a Grandam prove, But ne- ver prove a scold, but never prove a

Since wedlock must at last ensue, Let's wed, & say no more, Our Mothers, and our Grandams too, They all did so before.

Since wedlock must at last ensue, Let's wed, & say no more, Our Mothers, and our Grandams too, They all did so before. **VAPOUR**

scold. Since wedlock must at last ensue, Let's wed, & say no more, Our Mothers, and our Grandams too, They all did so before.

Since wedlock must at last ensue, Let's wed, & say no more, Our Mothers, and our Grandams too, They all did so before.

on my knee a boy may fit, And call me dear Pa - - pa In fif - - ty years some lit - - tle tit May

*p*

CHARLOTTE

squall out Grand Mam-ma may squall out Grand Mam-ma. Tho' former times were not a-mifs, We're

happier in our own; The type of Eng-land's nuptial blifs now fits up - on the throne.

Since wedlock must at last ensue Let's wed and say no more Our mothers and our Grandams too They all did so before, Since

Since wedlock must at last ensue Let's wed and say no more Our mothers and our Grandams too They all did so before, Since.

Since wedlock must at last ensue Let's wed and say no more Our mothers and our Grandams too They all did so before, Since

*f*

wedlock must at last ensue Let's wed and say no more Our mothers and our Grandams too They all did so before Our

mothers & our Grandams too they all did so before they all did so before they all did so before.

Fine .

















